



JAMES KENNETH GILBERT

First Lieutenant James Kenneth Gilbert, son of Mr. and Mrs. T. A. Gilbert, of Meridian, Mississippi, was a graduate of Meridian High School and Millsaps College. Some of the many honors he won in College were the Senior Award for outstanding member of the Band, Vice-President and Drum Major of the Band and membership in Omicron Delta Kappa Leadership Fraternity. For several years he was an employee of the Deposit Guaranty Bank and Trust Company, Jackson, and was head of the bookkeeping department at the time he answered the call of his country during World War II. He was a member of the 4th Division, U. S. Infantry, which was later to engage in the "Battle of the Bulge." Although he was eager to go with his outfit when they went across for combat service, Kenneth was prevented from going by the service connected illness which resulted in a long period of hospitalization and in his death in 1945.

He was a member of the First Baptist Church, Jackson, during his college and business life, taking an active part in the various activities of the church. His family have extended the usefulness of his outstanding Christian life by making several gifts to churches and other institutions on foreign mission fields and in the homeland. These gifts are from his government insurance, which has been considered as a sacred stewardship by the beneficiary, his mother.

It is quite appropriate that this lovely instrument should be dedicated to his memory, for he was a lover of music and an accomplished musician. In addition to participation in the band, he played the marimba with outstanding skill. He will live on through the years to come in the lives of countless students who will be trained on this instrument and will go out to be a blessing to the world. Of him it may be said as it was said of Abel:

"He being dead yet speaketh."

*Dedication Service*

FOR THE

*Kenneth Gilbert Organ*

*Clarke Memorial College*

W. LOWREY COMPERE, President

*Newton, Mississippi*

MRS. FRANCES W. TOWNSEND, Organist

COLLEGE AUDITORIUM

SUNDAY, MAY 3, 1959

4:00 P. M.



## DEDICATION SERVICE

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PRELUDE—"Miserere," II **Trovatore** ..... Wagner

### CALL TO WORSHIP:

"O come, let us sing unto the Lord; . . . Let us come  
before His presence with thanksgiving, and make a  
joyful noise unto Him with psalms."

Psalm 95:1-2

HYMN—"O Worship the King" ..... Congregation

INVOCATION ..... Reverend J. B. Costilow

RECOGNITIONS ..... President W. L. Compere

THE ORGAN SPEAKS ..... Mrs. Frances W. Townsend

"Pastorale", **Forest Green** ..... Purvis

"Adagio", **Moonlight Sonata** ..... Beethoven

"Danny Boy" ..... Irish Folk Tune

"Largo", **New World Symphony** ..... D'vorak

RESPONSIVE DEDICATION ..... Led by Dean Therman V. Bryant

DOXOLOGY ..... Congregation

DEDICATORY PRAYER ..... President Compere

POSTLUDE—"I Need Thee Every Hour" ..... Lowry

## RESPONSIVE DEDICATION

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Great is the Lord, and greatly to be praised in the city of our God,  
in the mountain of His holiness;

**Beautiful for situation, the joy of the whole earth, is Mount  
Zion, the city of the great King. God is known in her palaces  
for a refuge.**

According to thy name, O God, so is thy praise unto the ends of the  
earth; thy right hand is full of righteousness.

**Let Mount Zion rejoice, let the daughters of Judah be glad,  
because of thy judgments. (Psalm 48:1-3, 11)**

For the manifest leadership of Thy Spirit in the life of our school, for  
Thy blessings upon our efforts in Thy Name, and for the challenging  
opportunities that are ours for the future

**We are grateful to Thee, O God.**

In cherished memory of James Kenneth Gilbert, whose noble Christian  
life was an inspiration to those who knew him,

**We dedicate the Kenneth Gilbert Organ.**

With abiding gratitude to Mr. and Mrs. T. A. Gilbert for their generous  
gift of the organ to Clarke Memorial College,

**We dedicate the Kenneth Gilbert Organ.**

For its use as a teaching instrument on which many choice students  
will be trained to serve as organists,

**For the enrichment of the chapel services and many special  
occasions to be held here,**

For the honor of Christ, whose Cause is advanced by the dedicated use  
of sacred music,

**We dedicate the organ, our school and ourselves to Thee,  
our God.**



FINE ARTS SERIES  
(1971-1972)  
CLARKE JUNIOR COLLEGE  
Newton, Mississippi

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SOPHOMORE RECITAL

KATHY BRUNSON, Soprano  
(from the Studio of Clark Adams)

Clark Adams, Accompanist

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P R O G R A M

I

Caro mio ben.....Giordani  
Star Vicino.....Rosa

II

From MOSES.....S. de Lange  
Aria: How beautiful are thy dwellings

III

Ich will den Herren Loben allezeit.....Schuetz  
From DEUX ROMANCES.....Debussy  
The Bells

IV

This little rose.....William Roy  
When I have sung my songs.....Ernest Charles

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Auditorium, Lott Fine Arts Building  
Friday Evening, May Fifth  
Eight O'clock

## PROGRAM NOTES

The bel canto style of music is traditionally a beautiful and lyric mode of expressing ideas on love. Rosa and Giordani, two contributors to this type of music, capture the beauty and happiness that love brings.

\* \* \*

S. de Lange, composer of the oratorio MOSES will never receive the popularity that Handel or Mendelssohn did in their large sacred forms of composition. Nevertheless, this work describes a hero of the Old Testament, Moses. The da capo form is involved in this aria, a petition for assurance of safety against those who attack the servants of the Lord.

\* \* \*

One of the greatest periods of music history that was responsible for creating the old traditional church music that the twentieth century composers are rebelling against was the Baroque era. Heinrich Schuetz, a typical church composer of the seventeenth century, wrote in many styles. In his sacred solo literature one may find figured bass as well as traditional harmonic movement. This hymn of praise is written in a rondo form.

Debussy, a prolific French impressionistic composer, was famous for his programmatic music. The sounds of bells may be heard in the accompaniment. This song reviews the memories of the beauty of nature.

\* \* \*

Some American composers, in trying to be different and original, write difficult music that is hard to perform and to understand. Roy and Charles have written two refreshing songs that are different, yet simple and expressive in style and content.

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SOPHOMORE RECITAL

CATHY COLLINS, Alto  
(from the Studio of Clark Adams)

Clark Adams, Accompanist

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P R O G R A M

I

From GRISELDA.....Bonocini  
Per la gloria d'adorarvi  
From MOERIKE LIEDER, NO. 9.....Wolf  
Nimmersatte Liebe  
From WINTER JOURNEY.....Schubert  
Frozen Tears

II

From MESSIAH.....Handel  
Aria: He was despised

III

From SONGS OF TRAVEL....Ralph Vaughn Williams  
The Vagabond  
I Have Trod the Upward and the  
Downward Slope (Op. Posth.)  
I Bought Me A Cat.....Copland  
In Praise of Laziness.....Haydn

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Auditorium, Lott Fine Arts Building  
Tuesday Evening, March Twenty-first  
Eight-thirty o'clock



#### PROGRAM NOTES

This group vividly displays three views of love. Taken from the opera *GRISELDA*, the first song depicts the love that is felt as one sees the beauty in his beloved. On the more passionate side, Wolf's unresolved dissonances seem to anticipate the desires which accompany love. "Frozen Tears," from Schubert's cycle of the *WINTER JOURNEY*, compares the rejected lover's emotions to frozen teardrops.

\* \* \*

Handel's *MESSIAH*, written in 1741, consists of three sections. This air comes from the "Crucifixion" portion and depicts the rejection of Christ by those who despise him.

\* \* \*

The principle characteristics of English music--strength, sanity, and tenderness--may be found in the music of Ralph Vaughn Williams. This cycle is based on the poems of Robert L. Stevenson.

Nationalistic traits appear in the music of the American composer Aaron Copland. A simple folk style may be seen in this ballad taken from his "Old American Songs."

Joy of life and youthful cheerfulness pervade most of the songs written by Haydn, "The Father of the Symphony." His enjoyment of humor and even the risqué story is evident in this humorous song by the composer.

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SOPHOMORE RECITAL

GLEND A DOZIER, Soprano  
(from the Studio of Clark Adams)

Clark Adams, Accompanist

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P R O G R A M

I

Danza, danza fanciulla gentile.....Durante  
An die Leier, Op. 56, No. 2.....Schubert

II

From MY SPIRIT WAS IN HEAVINESS.....Bach  
Aria: Sighing, weeping, sorrow, need  
From SAMSON.....Handel  
Aria: Let the bright Seraphim

III

Lead, kindly Light.....Pinsuti  
Love in the Dictionary.....Dougherty  
Oliver Cromwell.....Fritten

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Auditorium, Lott Fine Arts Building  
Thursday Evening, March Second  
Eight-thirty o'clock



## PROGRAM NOTES

Durante, an Italian composer of the eighteenth century, challenges the maiden to dance to the song that he sings. Schubert, a nineteenth century composer of German lied, sings by the chords of love.

\* \* \*

Two of the greatest composers of the baroque era represented in this group. Baroque techniques of composition may be observed in the arias from these oratorios (settings of sacred stories for soloist and chorus) by Bach and Handel.

\* \* \*

The text of "Lead, kindly Light" is found in many hymnals of the Protestant faiths. Pinsuti has captured the personal petitions and supplications of the prayer in this arrangement of the hymn.

Dougherty and Britten represent two composers of twentieth century music. The satirical and humorous lyrics that are found in many contemporary compositions are highlighted by the accompaniment of these two songs.

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SOPHOMORE RECITAL

NELDA HALL, Alto  
(from the Studio of Clark Adams)

Clark Adams, Accompanist

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PROGRAM

I

Caro mio ben.....Giordani  
I Love to Dwell in Spirit.....Michael  
From BIBLICAL SONGS, Op. 99.....Dvorak  
God is my shepherd

II

From THE MIRACLE OF NAIN.....Marechal  
Recit: He Is Dead  
Aria: One Would Say

III

Botschaft, Op. 47, No. 1.....Brahms  
Beau Soir.....Debussy

IV

The Ninety-First Psalm.....MacDermid  
Death, Oh me Lawd.....Saunders  
Papa didn't know.....Saunders

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Auditorium, Lott Fine Arts Building  
Thursday Evening, April Sixth  
Eight-thirty o'clock

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## PROGRAM NOTES

Giordani's arietta, "Caro mio ben," is a symbol of the bel canto style of singing which literally means, beautiful singing. The song describes the ever popular love story of absence makes the heart grow fonder.

The Moravian composer, David Michael, emulated Hadyn and Mozart in this sacred song with an alberti bass accompaniment.

Dvorak, A Bohemian composer, used the Psalms as a source for the text of his Biblical songs. This selection is one of the most famous from his cycle.

\* \* \*

Brahms was a conservative, yet an independent romantic composer whose gift for folk-like melodies and vital piano parts accompany many of his songs. "Botschaft," a story of love, is characteristic of Brahms' music with its rich harmonies, deep emotionalism, its rhythmic interest, and its folk-like qualities.

Debussy's "Beau Soir" describes how "when at sunset the streams turn rosy, and a warm breeze runs over the field of grain, the troubled heart longs to be happy and taste life fully, while one is young and the evening fair. We shall all go, as the stream flowing, it to the sea--we to the tomb."

\* \* \*

"Death, Oh me Lawd!" is a West Indian negro spiritual that was sung in the old days when slaves prayed for death.

"Papa didn't know," reveals the way West Indians treat a legend in song. This story concerns two young girls who stole away from their parents' home one night and rowed across the sea to Lenagan to meet their lovers.

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SOPHOMORE RECITAL

KATHY JONES, Mezzo-Soprano  
(from the Studio of Clark Adams)

Clark Adams, Accompanist

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P R O G R A M

I

From ARIANA.....Monteverdi  
Aria: Lasciatemi morire!  
Le Violette.....Scarlatti

II

From HERCULES.....Handel  
Aria: The Smiling Hours

III

Mark the Perfect Man.....Barker  
The Blind Ploughman.....Clarke

IV

From WINTER JOURNEY.....Schubert  
Courage  
Simple Gifts.....Copland  
Long Time Ago.....Copland

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Auditorium, Lott Fine Arts Building  
Tuesday Evening, March Twenty-first  
Eight o'clock

## PROGRAM NOTES

Monteverdi was a key figure in the establishment of opera as we know it today. This aria from his opera ARIANA, was written in recitative style with the periodical return of the plaint "Lasciatemi morire!"

Scarlatti was a significant composer of the Neapolitan school of opera. This canto (Italian song) compares one's love to the beauty and fragrance of the violet.

\* \* \*

The oratorios of Handel fall into three classes: the choral opera, the choral cantata and the choral drama. HERCULES belongs to the third class. The Old Testament was the ideal source for this drama for it provided a monumental character in a monumental setting.

\* \* \*

Schubert, a master of the German art song, compels the listener to experience the emotional feelings of one trudging through a winter's journey. Characteristic of Schubert's songs, this number sways from minor to major with an abruptness that only Schubert can manage.

"Simple Gifts" was a favorite song of the Shaker sect from the period 1837-1847. Common to his musical output of the years 1924-1957, Copland uses the folk ballad style of writing in "Long Time Ago."

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SOPHOMORE RECITAL

SHARON BLACKWELL, Alto  
(from the Studio of Clark Adams)

Clark Adams, Accompanist

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P R O G R A M

I

From CHRISTMAS ORATORIO.....Bach  
Aria: Prepare thyself, Zion

II

Pieta Signore!.....Stradella  
En Prière.....Fauré  
From VIER ERNSTE GESAENGE.....Brahms  
O Tod, wie bitter

III

I am the Good Shepherd.....Burroughs  
The Two Commandments..... McAfee  
At the River.....Ives

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Auditorium, Lott Fine Arts Building  
Thursday Evening, March Second  
Eight o'clock

## PROGRAM NOTES

Bach's Christmas Oratorio, composed in 1734; consists of six church cantatas, intended to be performed on six different days between Christmas day and Epiphany. A typical baroque form, the da capo aria is used in this selection from the oratorio.

\* \* \*

This group represents three different styles of sacred songs. Stradella, a baroque composer, uses a moving and vigorous bass line to supplement the petition of the Lord to have mercy on us.

Fauré, a conservative twentieth century French composer, uses Gregorian melodies in his compositions. This song is a simple prayer to God in which one wishes to die on the cross with Jesus.

Brahms, a romantic composer, wrote this particular cycle on death when a close friend, Clara Schumann, died in 1896. This song depicts the bitterness of death in a minor mode as compared to the major tonality where death is welcome by those who have no hope or strength to sustain life.

\* \* \*

Twentieth century techniques are quite evident in these religious songs by Burroughs, McAfee, and Ives. Some consider Ives the greatest composer that America has produced. Robert Jacobson wrote, "The sounds of America course through his music--the sounds of war, patriotism, group meetings, circuses, harvests.... In short, the poetry of the land."

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SOPHOMORE RECITAL

EDDIE ESTES, Bass  
(from the Studio of Clark Adams)

Clark Adams, Accompanist

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P R O G R A M

I

Amarilli, mia bella.....Caccini  
Gia il sole dal Gange.....Scarlatti

II

From MESSIAH.....Handel  
Recit: For behold darkness shall  
cover the earth  
Aria: The people that walked in darkness

III

The Virgin Mary had a baby boy.....Evans  
From MAN OF LA MANCHA.....Leigh  
The Impossible Dream

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Auditorium, Lott Fine Arts Building  
Tuesday Evening, April Eighteenth  
Eight O'clock

## PROGRAM NOTES

Caccini, an Italian composer of the sixteenth century, used fluid and melismatic passages to support this madrigal number. The ever popular theme of love and the doubts that it brings are evident in "Amarilli, mia bella."

The pagon ideas of religion, which include the worship of the famed India river Ganges, have been written about by many composers. None, however, have survived the test of time as that of Scarlatti's selection. Typical of late Baroque art songs, "Gia il sole dal Gange" was written in a binary form and displays a bass line that is fundamental to the entire song.

\* \* \*

This group represents one of the best known composers of oratorios and sacred music, George Frederic Handel. This recitative and aria is taken from the first section of the well known oratorio, MESSIAH. It is based upon the scripture passage in ISAIAH, chapter nine.

\* \* \*

The birth of Christ is the subject for this West Indian Negro carol that is highlighted by calypso rhythms.

A timeless theme of one searching for fulfillment in life may be found in the light classical selection "The Impossible Dream." It has been predicted that this song will receive that popularity that accompanies famed Broadway musicals. This selection is taken from Man of La Mancha, which is based on the adventures of Don Quixote.

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SOPHOMORE RECITAL

LAURIE KIRKLAND, Soprano  
(from the Studio of Clark Adams)

Clark Adams, Accompanist

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PROGRAM

I

Vergin, tutto amor.....Durante  
Song of Hosanna.....Rogers

II

Allerseelen, Op. 10 No. 8.....Richard Strauss  
Non e ver!.....Mattie

III

Loveliest of Trees.....John Duke  
Plum Pudding.....Leonard Bernstein  
The Lass with the Delicate Air.....Arne

IV

God so loved the world.....Stainer  
(Duet--Nelda Hall and Laurie Kirkland)

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Auditorium, Lott Fine Arts Building  
Thursday Evening, April Sixth  
Eight o'clock

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## PROGRAM NOTES

The Baroque composer, Durante, captures a sinner's prayer to the Virgin, the fount of love. Typical of the vocal literature of this style, the bass part acts as a duet to the voice line.

By contrast, the contemporary sacred song by Rogers exemplifies the second coming of Christ. Both voice and piano compliment each other with asymmetrical rhythms and complex chordal structures.

\* \* \*

Richard Strauss' *leider*, "Allerseelen," is filled with intense emotionalism which is characteristic of the impressionistic composers. Translated "All Soul's Day," it tells the story of two lovers whose love has vanished. Deeply hurt and wanting to revive this lost love, the lonely man begs his maiden to return her love.

The romantic story of the lost love is again evident in "Non e ver." Rhythmic changes in the song help to highlight the change of mood as the lover realizes that it is not true.

\* \* \*

"Loveliest of Trees" by the American composer, John Duke, is taken from A Shrophire Lad by A. E. Housman. It is symbolic of an old man who attempts to capture the beauty of life before he dies.

One facet of twentieth century songs is the nonsense lyrics that accompany contemporary rhythms and harmony. Bernstein, a great American composer, conductor, and pianist, has captured this type of writing in his "Plum Pudding."

Many songs of the early eighteenth century were written in a popular ballad style. Such is the case with Michael Arne's risqué story of "The Lass with the Delicate Air."

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SOPHOMORE RECITAL

DONALD DUKES, Tenor  
(from the Studio of Clark Adams)

Clark Adams, Accompanist

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P R O G R A M

I

Amarilli, mia bella . . . . . Caccini  
Tu lo sai . . . . . Torelli

II

From HYMN OF PRAISE . . . . . Mendelssohn  
Recitative: Sing ye praise  
Aria: He counteth all your sorrows  
From MESSIAH . . . . . Handel  
Recitative: He that dwelleth in heaven  
Aria: Thou shalt break them

III

Biblical Songs, Op. 99 . . . . . Dvorak  
No. 1 Clouds and Darkness  
No. 2 Lord, Thou art my refuge  
No. 3 Hear my prayer  
No. 4 God is my shepherd  
No. 5 I will sing new songs

IV

Long Time Ago . . . . . Copland  
Simple Gifts . . . . . Copland  
I Bought Me A Cat . . . . . Copland

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Auditorium, Lott Fine Arts Building  
Monday Evening, April Thirtieth  
Eight o'clock

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SOPHOMORE RECITAL

WILLIAM BOSTICK, Bass  
(from the Studio of Clark Adams)

Clark Adams, Accompanist

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P R O G R A M

I

From MAGNIFICAT . . . . . Bach  
Aria: Quia fecit mihi magna  
From MESSIAH . . . . . Handel  
Recit: Thus saith the Lord  
Aria: But who may abide the day of  
His coming?

II

From DICHTERLIEBE, Op. 48 . . . . . Schumann  
No. 1 Im wunderschoenen monat Mai  
No. 2 Aus meinen Traenen spriessen  
No. 7 Ich grolle nicht  
From THREE PSALMS . . . . . Sowerby  
No. II The Lord is my Shepherd  
From CELEBRATE LIFE . . . . . Beryl Red  
I Quietly Turned to You

III

The Conversion of Saul . . . . . William Bostick  
Saul of Tarsus  
Saul met his Master  
Give it up  
Lord, my Lord

(Duet: Mac McDowell-Bill Bostick)

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Auditorium, Lott Fine Arts Building  
Friday Evening, May Fourth  
Seven-thirty o'clock

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SOPHOMORE RECITAL

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EDWINA KING, Organ  
(from the Studio of Lorie McElroy)

P R O G R A M

I

Praeludium . . . . .	Pachelbel
Prelude and Fugue in G major . . . . .	Bach
Wondrous Love . . . . .	arr. Dale Wood
Come Thou Fount . . . . .	arr. Edwina King

II

EDWINA KING, Soprano  
(from the Studio of Clark Adams)

Clark Adams, Accompanist

I Hate Music . . . . .	Bernstein
My mother says	
Jupiter has seven moons	
I hate music	
A big Indian and a little Indian	
I'm a person too	

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Auditorium, Lott Fine Arts Building  
Tuesday Evening, May First  
Eight o'clock

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SOPHOMORE RECITAL

GLORIA BISHOP, Soprano  
(from the Studio of Clark Adams)

Clark Adams, Accompanist

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P R O G R A M

I

From PENTECOST CANTATA . . . . . Bach  
Aria: My heart ever faithful  
Non posso disperar . . . . . S. De Luca  
An die Leier . . . . . Schubert  
Song of Khivria . . . . . Mussorgsky

II

Sure on this shining night . . . . . Barber  
Op. 13, No. 3  
Ol' Jim . . . . . Edwards  
American Lullaby . . . . . Rich

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Auditorium, Lott Fine Arts Building  
Tuesday Evening, May First  
Seven-thirty o'clock

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SOPHOMORE RECITAL

MAC McDOWELL, Baritone  
(from the Studio of Clark Adams)

Clark Adams, Accompanist

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P R O G R A M

I

From JUDAS MACCABAEUS . . . . . Handel  
Aria: Rejoice, Oh Judah  
Vittoria, mio core . . . . . Carissimi  
The two Grenadiers . . . . . Schumann

II

From THE APOSTLES . . . . . Elgar  
Aria: Peace be with you  
From JUBILATION . . . . . Smith  
Jesus and Satan  
The Penitent . . . . . Van de Water  
People . . . . . Mac McDowell  
(Duet: Bill Bostick-Mac McDowell)

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Auditorium, Lott Fine Arts Building  
Friday Evening, May Fourth  
Eight o'clock

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SOPHOMORE RECITAL

SUSAN JACKSON, Alto  
(from the Studio of Clark Adams)

Clark Adams, Accompanist

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P R O G R A M

I

From CHRISTMAS ORATORIO . . . . . Bach  
Aria: Prepare thyself Zion  
From ZIGEUNERLIEDER . . . . . Brahms  
No. 2 Hochgeturmte rimaflut  
No. 5 Brauner bursche fuhr zum Tanze

II

From ORFEO . . . . . Gluck  
Recit. and aria: Live without my dear Euridice  
From IL TROVATORE . . . . . Verdi  
Aria: Stride la vampa!  
From PIQUE DAME . . . . . Tchaikovsky  
Aria: Pauline's Aria

III

The Salley gardens . . . . . Britten  
The trees they grow so high . . . . . Britten  
The ash grove . . . . . Britten  
Oliver Cromwell . . . . . Britten  
That's Life . . . . . Sacco

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Auditorium, Lott Fine Arts Building  
Monday Evening, April Thirtieth  
Seven-thirty o'clock

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NEW IRELAND BAPTIST CHURCH

Union, Mississippi

October 8, 1972

SERVICE IN SONG

PRELUDE—

"In God We Trust" . . . . . Young

OPENING ADORATION—

"The Heavens Resound" . . . . . Beethoven

Invocation

Prayer Response

ANTHEM OF PRAISE—

"Now Sing We Joyfully Unto God" . . . . . Young

SCRIPTURE LESSON—

"Why Hast Thou Forsaken Me?" . . . . . Bostick-Adams\*

SONGS OF ASSURANCE—

"You'll Never Walk Alone" . . . . . Rodgers

"The Old Time Religion" . . . . . Young

SONGS OF JOY—

"Nearer My God To Thee" . . . . . arr. Gardner

"The King Is Coming" . . . . . Gaither

EVENING PRAYER—

ANTHEM OF DEDICATION—

"I Will Arise" . . . . . arr. Shaw-Parker

SERMON—

CLOSING WORDS—

\*Bill Bostick, second year music student at Clarke College from Baton Rouge, Louisiana, wrote the melody and words. Clark Adams, music teacher at Clarke College, arranged the song for SATB.

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# CLARKE COLLEGE CHORUS

Clark Adams, Director

## SOPRANOS

Allen, Becky--Brooksville  
Benefield, Wanda--Brewton  
Bostick, Bobbie--Baton Rouge, LA.  
Eason, Karen--Coldwater  
Gardner, Dianne--Forest  
Gavin, Nancy--Laurel  
Jarrell, Marcia--Forest  
Melton, Susie--Newton  
Newman, Delores--Greenville  
Parkin, Faye--Petal  
Renfro, Linda--Greenville  
Stevenson, Mary--Nanihwayia

## ALTOS

McArthur, Barbara--Moss Point  
McDowell, Vicki--Sunset, LA.  
Mayhall, Janet--Pascagoula  
Parkin, Kaye--Petal  
Pilgrim, Nancy--Pascagoula  
Segrest, Jean--Union Church

## TENORS

Boudreaux, Charles--Ocean Springs  
Carr, John--Birmingham, AL.  
Knight, Jimmy--Laurel  
Pendergrast, Donald--Philipp  
Satcher, George--Heidelberg  
Smith, Robert--Michie, TN.  
Thompson, Robin--Anniston, Ala.

## BASSES

Ardnt, Jim--Portland, OR.  
Baxter, Lonnie--Yellow Pine, AL.  
Bostick, Ted--Baton Rouge, LA.  
Brown, Bill--West Memphis, ARK.  
Burns, Shannon--Forest  
Dunn, Dennis--Poplarville  
Inman, Steve--Marks  
Klimetz, Greg--Meridian

## ACCOMPANISTS

Nell Adams, pianist

Donald Pendergrast, organist

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THE PROMISE OF LOVE

by

Don Blackley

presented by

THE CLARKE COLLEGE CHORUS

Clark Adams, director

Donald Pendergrast, pianist

"For God so loved the world..."  
John 3:16

December 13, 1972.

First Baptist Church, Newton

December 17, 1972

Poplar Springs Baptist Church

Liberty Baptist Church



## PROGRAM NOTES

Interspersed with solos, narration, and choral numbers this musical presentation presents the Christmas story in contemporary style.

### Section I: "Promise of Love"

Man long awaited for the expected Messiah and often turned to prophets such as King David, Isaiah, and Zacharias for confirmation that God's promised Son would be the Savior of the world.

### Section II: "Gift of Love"

Jesus was! Jesus is! Even Joseph had to be assured by the angels that Mary bore God's beautiful Son, the Unspeakable Gift of Love.

### Section III: "King of Love"

The King of Love is reigning in the hearts of men today. As Christians we describe Jesus as:

Author	Head	Only
Brightness	Image	Precious
Chosen	Judge	Redeemer
Deliverer	King	Savior
Eternal	Lord	Teacher
Friend	Master	Unspeakable
God	Nazarene	Vine
		Word

### Section IV: "Know His Love"

We hope that this Christmas season, as well as this cantata, will bring a fresh new look at Jesus. May you recognize that His Gift of Love is the Light of Men, our Greatest Joy.





### Characters

Amahl.....a crippled boy of about 12  
David King, Boy Soprano  
His Mother.....Mrs. Thomas Colbert.....Soprano  
King Kasper (slightly deaf)....John McGee.....Tenor  
King Melchiar.....Curlee Green.....Baritone  
King Balthazar.....James Madden.....Bass  
Page.....Carlton Hines.....Baritone  
Shepherds Chorus and Villagers....Clarke College "C's"  
Mark Helms Thomas Peoples  
Stan Nowell Donna Aaron  
Wes Currier Jeanette Camp  
Steve Berger Belinda Cross  
Leon Dunn Judy Hall  
David McArthur Jennifer Higgins  
Wayne Fair Donna Wainwright

### Production

Music Director.....James B. McElroy  
Piano and Vocal Coach.....Mrs. D. R. Gibson, Jr.  
Flute.....Terri Sessums

### Program Notes

One December night, almost two thousand years ago, a little crippled shepherd boy named Amahl sat outside of the poor cottage where he lived with his widowed mother playing a plaintive tune on his shepherd's pipe.

His mother tries to make him come inside; but he pays no attention to her. Finally, she flies into a rage and threatens to whip him unless he comes in at once. He tells her about a wonderful star that he has seen moving across the sky "like a chariot of fire". Distraught by the poverty about her, she accuses him of lying and bursts into tears at the bleak future that seems to await her and her son. Amahl tries to comfort her with a fanciful tale of how rich they will become as beggars until even she has to smile at his whimsicality.

In the middle of the night, three richly-clothed mysterious oriental kings and a page stop at the cottage seeking shelter for the night. Amahl goes to the door but is unable to convince his mother that this is not another one of his "tall stories". Finally she goes to the door herself and is amazed to see the three kings and the wonderful gifts they bear. The kings explain that these are the gifts for the "child" and that the star will guide them to him.

Meanwhile, Amahl has summoned the other shepherds who, bearing baskets of food, come to welcome the kings. They, too, admire the rich gifts the kings carry.

After the shepherds have gone, all in the house go to sleep except the mother. She decides to steal some of the gold to keep Amahl from starving; but she is caught by the page. Melchior explains what kind of a Child they are seeking and offers to give her the gold she has taken. She refuses but wishes she could send a gift of her own to "such a Child". Amahl in a burst of complete unselfishness offers to give his crutch to the Child; and to the incredulous joy of all he is miraculously cured of his lameness.

As the opera closes, Amahl's pipe is heard in the distance as he sturdily follows the three kings on the way to the Child bearing his crutch on his back.

\* \* \* \* \*

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**CLARKE COLLEGE**

**Fine Arts Series**

**SOPHOMORE RECITAL**

**Gregory Van Klimetz, Bass  
(Donna Wainwright, accompanist)**

**(from the studio of Clark Adams)**

**Lott Fine Arts Building  
Newton, Mississippi**

**April 15, 1974**

**7:30 p.m.**

## PROGRAM

from DIE ZAUBERFLÖTE . . . . . Mozart  
aria: O Isis and Osiris

She never told her Love. . . . . Hadyn

Bei Dir Op. 95, No. 2. . . . . Schubert

Le Violette. . . . . A. Scarlatti

from ELIJAH. . . . . Mendelssohn  
recit: Draw near, all ye people  
aria: Lord God of Abraham

More Love to Thee, O Christ. . . Ralph Carmichael

When I Survey the Wondrous Cross . . . Lynn Murray

Once a lady was here . . . . . Paul Bowles

Into the night . . . . . Clara Edwards



**CLARKE COLLEGE**

**Fine Arts Series**

**SOPHOMORE RECITAL**

**Belinda Joyce Cross, Soprano**  
**(Alice Davies, accompanist)**

**Richard Womack, Tenor**  
**(Melany Bingham, accompanist)**

**(from the studio of Clark Adams)**

**Lott Fine Arts Building**  
**Newton, Mississippi**

**April 16, 1974**

**7:30 p.m.**

Belinda Cross

Non é ver . . . . . Mattei  
Die Mainacht. . . . . Brahms  
from JOSHUA . . . . . Handel  
aria: Oh! Had I Jubal's Lyre  
from ELIJAH . . . . . Mendelssohn  
aria: Hear ye, Israel  
  
Three Mystical Songs. . . . . Alec Rowley  
1. Three Jolly Shepherds  
2. The Prophecy  
3. The Birthday  
  
American Lullaby . . . . . Glayds Rich  
A Piper . . . . . John Duke

Ricky Womack

The knotting song . . . . . Purcell  
Vittoria, mio core! . . . . . Carissimi  
Allerseelen, Op. 10, No. 8. . . . Richard Strauss  
from ELIJAH . . . . . Mendelssohn  
aria: It is enough  
from RIGOLETTO. . . . . Verdi  
aria: La donna é mobile  
  
in the early hours. . . . . alexei haieff  
1. In the afternoon  
2. Anytime  
3. Before dawn  
4. At dusk  
  
Ol' Jim . . . . . Clara Edwards  
Near the Cross. . . . . Letha Cole

duet

from OKLAHOMA . . . . . Richard Rodgers  
Out of my dreams  
People will say we're in love

(Miss Cross and Mr. Womack)

FINE ARTS SERIES  
(1974-1975)  
CLARKE COLLEGE  
Newton, Mississippi

---

Mary Lynd Harper, Pianist  
(from the studio of Alice Davies)

P R O G R A M

I

Concerto in G major, No. 190 .....Williams  
Molto cantabile  
Adagio  
Allegro vivace

Mary Lynd Harper, Piano I  
Alice Davies, Piano II

II

Minstrels .....Debussy  
Dr. Gradus ad Parnassum .....Debussy

III

Sonata in C major, Op. 2, No. 3.....Beethoven  
Allegro con brio  
Hungary, Op. 410.....Koelling

Recital Hall, Lott Fine Arts Building  
Monday Evening, April Twenty-one  
Eight O'clock

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Fine Arts Series  
(1974-1975)  
CLARKE COLLEGE  
Newton, Mississippi

---

Sophomore Recital

DONNA KAREN AARON, Soprano  
(from the studio of Clark Adams)

Rickey McPhearson, Accompanist

---

P R O G R A M

I

Nel cor piu non mi sento.....Paisiello  
Pieta Signore!.....Stradella  
Allerseelen.....Strauss

II

From MESSIAH.....Handel  
Aria: Rejoice Greatly, O Daughters of Zion!

III

Sometimes I feel like a Motherless Child  
.....arr. H. T. Burleigh  
Deep River.....arr. H. T. Burleigh  
That's Life .....Sacco  
In Praise of Laziness .....Hadyn

---

Recital Hall, Lott Fine Arts Building  
Tuesday Evening, April Twenty-two  
Seven-thirty o'clock

---

Fine Arts Series  
(1974-1975)  
CLARKE COLLEGE  
Newton, Mississippi

---

Sophomore Recital

DAVID KENT CRIDER, Baritone  
(from the studio of Clark Adams)

Rickey McPhearson, Accompanist

---

P R O G R A M

I

Alma del core .....Caldara  
Widmung.....Franz

II

From MESSIAH.....Handel  
Recitative: Thy rebuke hath broken his heart  
Aria: Behold and see if there be any sorrow  
Recitative: He was cut off out of the land of the living  
Aria: But thou must not leave his soul in hell

III

Jesus, Jesus Rest Your Head .....American Folk Song  
Come, Ye Blessed.....Scott

IV

Rolling Down to Rio.....Edward German  
The Song of the Flea .....Beethoven

---

Recital Hall, Lott Fine Arts Building  
Monday Evening, April Twenty-one  
Seven-thirty o'clock

---

FINE ARTS SERIES  
(1974-1975)  
CLARKE COLLEGE  
Newton, Mississippi

---

Sophomore Recital

CYNTHIA LYNN GILL, Organ  
(from the studio of Clark Adams)

---

P R O G R A M

- Little Prelude and Fugue in G ..... J. S. Bach
- Mon Dieu est une solide forteresse ..... Dupre  
(A Mighty Fortress is Our God)
- Christ gisait dans les liens de la mort  
(Christ lay in the hands of death)
- Variations on an American Hymn Tune ..... Gordon Young
- Galilean Sunrise ..... John O. Schroeder
- From SYMPHONY No. 5 ..... Charles Marie Widor  
Toccata

---

Recital Hall, Lott Fine Arts Building  
Monday Evening, April Twenty-eight  
Seven-thirty o'clock



Fine Arts Series  
(1974-1975)  
CLARKE COLLEGE -  
Newton, Mississippi

---

Sophomore Recital

THOMAS ROY PEOPLES, Baritone  
(from the studio of Clark Adams)

Rickey McPhearson, Accompanist

---

P R O G R A M

I

The Lass with the Delicate Air.....Arne  
Amarilli.....Caccini  
The Two Grenadiers.....Schumann

II

From MESSIAH.....Handel  
    ecitative: For Behold, Darkness Shall Cover the Earth  
    Aria: The People That Walked in Darkness

III

Were You There.....arr. H. T. Burleigh  
De Gospel Train.....arr. H. T. Burleigh  
The Crucifixion .....Pearl Curran

---

Recital Hall, Lott Fine Arts Building  
Tuesday Evening, April Twenty-two  
Eight o'clock

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CLARKE COLLEGE

Fine Arts Series

SOPHOMORE RECITAL

Melany Bingham, Pianist

Pam White, Pianist

(from the studio of Alice Davies)

Lott Fine Arts Building  
Newton, Mississippi

April 7, 1975

7:30 P.M.

PROGRAM

I

Rondo Capriccioso, Op. 14 . . . . . Mendelssohn

Melany Bingham, Piano I  
Pam White, Piano II

II

Sonata in E minor, Op. 7 . . . . . Grieg

La Cathedrale engloutie . . . . . Debussy

Etude in C minor, Op. 12, No. 12 . . . . . Chopin

Pam White

III

Prelude and Fugue in C minor . . . . . Bach  
from Book II of "The Well-Tempered Clavichord"

Les sons et les parfums tournent dans l'air du soir  
. . . . . Debussy

The Chase, Op. 88  
from "Eight pieces for Piano" . . . . . Tcherenpkin

Prelude in G minor, Op. 23, No. 5 . . . . . Rachmaninoff

Melany Bingham



# CLARKE COLLEGE

## Fine Arts Series

(1976-1977)

### Presents

MARY VERMILLION, Organist

"An Wasafiri" by Mary Vermillion, BWV 533

Recital (1976-1977)

This chorale setting is based upon the German chorale "Beside the Waters of Babylon." The melody, heard ornamented in the tenor, is surrounded by rich counterpoint.

### Faculty Recital

Fantasy in C Major, BWV 522

The fantasy is in three-part form. The passages of ascending virtuosic character surround the harmonious intensity of the middle section. Building tension into the final flourish is a whole note, C-clef ascending pedal line.

### Recital Hall

Lott Fine Arts Building

Tuesday, November Ninth

Seven O'clock

Although Swedish born, Bach was a great part of his life in Germany. As a composer of religious music, he has strong influences of faith. The chorale is a four-part setting in the key of C major, featuring variations in the upper voices.

Chorale op. 10, no. 3

A pupil of Cesar Franck, Vierne was organist at Notre Dame Cathedral, Paris, until his death in 1925. He is known primarily for his organ symphonies, and this chorale is from Symphony No. 1.

Adagio in E Major

A composer of chamber music, piano, and organ music, Frank Bridge was the teacher of Benjamin Britten. The Adagio is one in a set of three pieces published in 1905.

Le Jardin Suspensif

Jehan Alain, a Paris organist until his untimely death in World War II, studied organ and composition with well known French composers Dupre, Fauré, and Poulenc. "Le Jardin Suspensif" was inspired by the famous hanging gardens of Semiramis in Babylon. Alain says of the piece:

"The hanging garden, it is the artist's perpetual idea, pursued and fleeting; it is the inaccessible and inviolable refuge."

Alain

Tortured by the death of his elder sister and released by the pre-war days, Alain composed his Litanies as a cry of anguish. He wrote the following:

"When the Christian soul in distress can no longer find any new words to implore the mercy of God, it repeats the same invocation over and over again in a blind faith. The limits of reason are reached. Faith alone continues upward."

# - P R O G R A M -

Prelude and Fugue in E-Flat Major op. 99, no. 3  
 . . . . . Saint-Saens (1835-1921)

As a spokesman for the French Romantic movement, Saint-Saens composed opera and piano music, as well as music for the organ. The prelude, a toccata, and the fugue, which concludes with a pedal run and strong closing chords, employ romantic harmonies within this baroque form.

Chorale Prelude:

"An Wasserfluseen Babylon", BWV 653  
 . . . . . Bach (1685-1750)

This chorale setting is based upon the German chorale "Beside the Waters of Babylon." The melody, heard ornamented in the tenor, is surrounded by rich counterpoint.

Fantasia in G Major, BWV 572 . . . . . Bach

The Fantasy is in three-part form: two passages of sparkling virtuosic character surround the harmonic intensity of the middle section. Building tension into the final flourish is a whole note, 2-octave ascending pedal line.

Chaconne in E Minor . . . . . Buxtehude (1637-1707)

Although Swedish Born, Buxtehude spent most of his life in Germany. As a composer of profound imagination, he had strong influence on Bach. The chaconne is a four-measure melody in the bass repeated throughout with variations in the upper voices.

Scherzo op. 20, no. 3 . . . . . Vierne (1870-1937)

A pupil of Cesar Franck, Vierne was organist at Notre Dame Cathedral, Paris, until his death in 1937. He is known primarily for his organ symphonies, and this Scherzo is from Symphony No. 2.

Adagio in E Major . . . . . Bridge (1879-1941)

A composer of chamber music, piano, and organ music, Frank Bridge was the teacher of Benjamin Britten. The Adagio is one in a set of three pieces published in 1905.

Le Jardin Suspendu . . . . . Alain (1911-1940)

Jehan Alain, a Paris organist until his untimely death in World War II, studied organ and composition with well known French composers Dupre, Dukas, and Roger-Ducasse. "The Suspended Garden" was inspired by the famous hanging gardens of Semiramis in Babylon. Alain says of the piece:

"The hanging garden, it is the artist's perpetual idea, pursued and fleeting, it is the inaccessible and inviolable refuge."

Litanies . . . . . Alain

Tortured by the death of his elder sister and depressed by the pre-war days, Alain composed his Litanies as a cry of anguish. He wrote the following preface:

"When the Christian soul in distress can no longer find any new words to implore the mercy of God, it repeats the same invocation over and over again in a blind faith. The limits of reason are reached. Faith alone continues upward."



## NATIONAL ALUMNI OFFICERS

Rev. Dan Watts - - - - - President  
 Rev. Ralph Culp - - - - - Vice President  
 Mrs. Evelyn Williams - - - - - Secretary

## NEWTON COUNTY ALUMNI OFFICERS

Miss Juanita West - - - - - President  
 Mr. Albert Carr - - - - - Vice President  
 Mrs. Ann Easom - - - - - Secretary

## PROGRAM COMMITTEE

Miss Juanita West  
 Dr. W. L. Compere  
 Mr. Calvin Permenter  
 Mr. W. T. McMullan  
 Mrs. James Street  
 Mr. Elliott McMullan

## FOOD COMMITTEE

Mr. Albert Carr  
 Mr. Herbert Valentine  
 Mrs. B. F. Mott

## DECORATIONS COMMITTEE

Mrs. Ann Easom  
 Rev. Eddie Brady  
 Mrs. Donna McClendon  
 Mrs. Juan Williams

## WELCOMING COMMITTEE

Mrs. W. L. Compere  
 Mrs. Evelyn Williams  
 Mr. Allen Parnell

## PROGRAM

Rev. Dan Watts - - - - - Presiding  
 National Clarke Alumni President

Invocation - - - - - Dr. Hugh Poole

Welcome and Response - - - - - Dr. A. C. Johnson

Special Recognitions - - - - - Rev. Dan Watts

Special Music - - - - - Glenn Shows  
 "Only A Sinner Saved by Grace"

Biographical Introduction of the John F. Carters -  
 Dr. Levon Moore

Past President's Tribute to the Carters -  
 Dr. W. E. Greene

Tribute to Mrs. Carter - "Sharing in Love and Service"-  
 Mrs. J. Clifford Watson

Tributes to Dr. Carter:  
 The Teacher - - - - - Rev. David Perry  
 The Writer - - - - - Dr. Bryce Evans  
 The Community Leader - - - - Dr. R. J. Reynolds

Appreciation for the Carters:  
 From a Carter Scholarship Recipient -  
 Rev. Paul Wayne Hill  
 From a Carter Grandchild -  
 Wayne Carter

Past President's Tribute to the Carters -  
 Dr. W. L. Compere

Benediction - "Amazing Grace" - - - - - All

Pianist - - - - - Mrs. James H. Street



# JOHN F. & MATTIE

## CARTER

### DAY

### Clarke College Receives \$40,000 Check



Dr. John F. Carter, dean and acting President of Clarke Memorial College, Newton, and A. H. Miller, business manager of the College, are pictured above, right and left respectively, holding the check for \$40,000.00 granted the College as its share of the Baptist Cooperative Program receipts. This amount was designated for the

operating and capital needs budget of the institution in the announcement made by Dr. Chester L. Quarles of Jackson, state Baptist executive secretary-treasurer, in his report last week. Dr. Carter's and Mr. Miller's faces reflect the pleasure they had in accepting the check.



CLARKE COLLEGE

May 25, 1979

7:00 P. M.